N°. XII.

THE

THESPIAN MIRROR.

SATURDAY EVENING, MARCH 15, 1806.

SKETCH OF GARRICK'S LIFE.

The celebrated British Roscius, David Garrick, Esq. was born in 1716. Having performed a noviciate at Ipswich, he made his appearance at Goodman's Fields: and October 19, 1741, acted Richard III. for the first time. His acting was attended with the loudest acclamations of applause; and his fame was so quickly propagated through the town, that the more established theatres of Drury Lane and Covent Garden were deserted. These patentees, alarmed at the great deficiency in the receipts of their houses, and at the crowds which constantly filled the theatre of Goodman's Fields, united their efforts to destroy the new-raised seat of theatrical empire; in consequence of which, Garrick entered into an agreement with Fleetwood, patentee of Drury Lane, for 500l. a year. The fame of our English Roscius was now so extended, that an invitation from Ireland, upon very profitable conditions, was sent him to act in Dublin during the months of June, July and August, 1752; which invitation he accepted. His success there exceeded all imagination; he was caressed by all ranks as a prodigy of theatrical accomplishments; and the play-house was so crouded during this hot season, that a very mortal fever was produced, which was called Garrick's fever. He returned to London before the winter, and now attended closely to his theatrical profession, in which he was irrevocably fixed.—April 1747 he became joint patentee of Drury Lane theatre with Mr. Lacy: and in July 1749 married Mademoiselle Viletti.—In 1763 he undertook a journey into Italy for the benefit of his health; and during his travels gave frequent proofs of his theatrical talents; for he could, without the least preparation, transform himself into any character, tragic or comic, and seize instantaneously upon any passion of the human mind.—After he had been abroad about a year and a half, he turned his thoughts homewards, and arrived in London April 1765. In 1769 he projected and conducted the memorable Jubilee at Stratford, in honour of Shakspeare, so much admired by

some, and so much ridiculed by others. On the death of Mr. Lacy, in 1773, the whole management of the theatre devolved on him; but, being advanced in years, and much afflicted with chronical disorders, he finally left it in June 1776, and disposed of his moiety of the patent to Messieurs Sheridan, Linley, and Ford, for 35,000l. He died at his house in the Adelphi, Jan. 15, 1779. Notwithstanding his constant employ as both actor and manager, he was perpetually producing various little things in the dramatic way; some of which are originals; others translations or alterations from other authors, adapted to the taste of the present times. In the "Biographia Dramatica" are enumerated no less than 38 of these; beside which, he wrote innumerable prologues, epilogues, songs, &c.

Fugitive Lucubrations.

NO. V.

IF it be true that capital cities are the SEPULCHRES of virtue, retirement must be her *cradle*. For surely she cannot but be nurtured and refined, where every step presents to the view, something new or beautiful; where reflection is unembittered by remorse, and sacred from intrusion; where every valley is the repose of mute devotion, and every breeze the messenger of music to the ear. How delightful, to exchange the delirium of fashion, for sober and secluded quiet; to escape from the fetters of ceremony, into the freedom of polite and familiar intercourse; to emerge from the imprisonment of walls, and the eternal din of commerce, into the broad expanse of beautiful and instructive nature! the collisions of interest and the rivalships of fashion, pursue not their votaries into the haunts of secluded ease. Passions that have "stung the soul to madness," subside into a sweet serenity; led to a contemplation of nature, man grows familiar with his God; he views him smiling in the luxuriance of his field; and frowning in the horrors of the tempest.—With the dawn he wakes the hymn of praise, and the last gleam of day sheds its light on his devotions. Can the eye still moist with the tear of twilight kindle into vengeance, or the bosom still warm with the inspirations of nature, be the haunt of baseness or of crime? Say giddy worshipper of fashion—thoughtless pursuer of a bubble!—Where in all the witcheries of *thy* world, are to be found such incentives to virtue, or motives so grateful and sublime, to the knowledge and practice of our duty?

B.

The American Stage.

*Imitatio vitæ, speculum consuetudinis, imago veritatis.....*Cicero.
The Imitation of Life...the Mirror of Manners...the Transcript of Truth.

THEATRICAL REGISTER.

"'Tis with our judgments, as our watches....none
"Go just alike....but each believes his own."

SATURDAY, MARCH 8.

Jane Shore (Rowe)—*Tars from Tripoli* (Dibdin and Charnock). For the benefit of Miss Dillenger.

Benevolence, ever awake to the call of misfortune, exerted herself this evening in favour of Miss DELLINGER, who, (by the untimely privation of a father, urged by the oppression of unfeeling creditors, to the commission of suicide) is left, the sole dependance of a numerous family. Through the generosity of the members of the theatre, who individually volunteered their sevices, this evening was fixed for her BENEFIT. It is hoped that other public institutions, will emulate the example of the *Theatre*, and devote something to the assissance of this unfortunate young lady, in order to place within her reach, the means of supporting those, who, by this melancholy decree of providence, are left to look up for their daily bread, to an afflicted and unhappy sister. *"He that giveth to the poor, lendeth unto the Lord; and that which he giveth, will he pay unto him again."*

The distinguishing features of Mr. COOPER's *Lord Hastings*, were chastity and nature. He seemed "no actor there"—yet once, in the very *torrent* and *tempest* of his passion, exclaiming to Dumont "Avaunt! Base Groom"—

"'Twas wanting what should follow!"

Neither were we perfectly satisfied with his manner of turning

"And *die*—as a man *should*:—

That he *must die*, had been previously decreed by the Lord Protector; the reading would therefore have stood better,

"And die, as a MAN *should*"

Mrs. JOHNSON appeared for the first time since a very severe illness, to aid the cause of misfortune. An interesting dignity, characterised her *Jane Shore*. Mrs. J. has a manner of describing *angles* with her elbows, which is not graceful. One of the papers have justly remarked Mrs. BAR-

REE's management in that respect. By imitating the arched circles in the bend of her arm, Mrs. J. might improve her own gesticulation.

There is no one of our performers, who are more in want of "a temperance" in their passion, "which may give it smoothnesss," than Mrs. BARRETT. To be pleased with her *Alicia*, would require us "to forget what we have seen, seeing what we now see!"

The other characters in the play, were supported very respectably: Mr. TYLER's *Dumont*, in particular.

MONDAY, MARCH 10.

MACBETH, (*Shakspeare*)—FARM HOUSE, 4th time, (*I. P. Kemble.*)

The *Macbeth* of Mr. COOPER, needs not our encomia. Fame has commended it to the world, and repetition has only strengthened it in public favour. It is perhaps one of his happiest efforts; and we have no hesitancy in pronouncing his addressto the "air drawn dagger," the very *acme* of perfection. Had we pages unoccupied, we could fill them in delineating the beauties of this performance: faults it had few—and those few consisted of mistaken emphasis. In addition to such as have been already noticed, we shall only subjoin

"——Throw physick to the *dogs*
"I'll none on't."——

The emphatic word being *physick*, where Mr. C. put the stress upon *dogs*.

After noticing the inimitable *Macbeth* of COOPER, we *descend* to remark on his wretched support. We believe that the audience, who were so fully *surfeited* with *rant*, did not join with her husband in wishing that *Lady Macbeth* should have "dy'd hereafter." Duncan by Mr. Tyler: Malcolm, Mr. Martin: and Macduff, Mr. Young: were creditably sustained.

We have attended three representations of the *Farm House*, which appeared so grossly indelicate this evening, as to drive from the boxes, a greater part of the female company. Unless materially modified, it ought not again to "go down." Mr. YOUNG's *vulgar* and *indecorous* conduct, is highly reprehensible.

WEDNESDAY, MARCH 12.

Rule a Wife and have a Wife (Beaumont and Fletcher.)—*Village Lawyer.*

Mutilated by curtailment, and abused in the performance, this representation offered scarcely any thing which deserves the applause, or cen-

sure of the critic. If we except the *Leon* of Mr. COOPER, and a few passages of Mrs. JOHNSON's *Estifania*, oblivion would fain wrap her mantle around the tattered remains of wit's favorite production.

Ovid, with all his necromancy, could not have imagined a more wonderful metamorphosis, than Mr. C. presented us with, in the affected stupidity of *Leon*. The grimace, the shrug, the blush of awkwardness, and the clumsy twist of the fingers, were most successfully practised to give effect to a form, clad in the caricature habiliments of the *fool*. The disclosure of the *man* was electric. The lady did not seem so much affected by it as the audience, and when we saw the transformed *Leon* elegant, manly and accomplished.

" Hyperion's curls, the front of Jove himself,"

we were not a little surprised at the lady's *excessive* chagrin, and wondered indeed that the authors should have thought it necessary to add two whole acts, to induce her conciliation.

FRIDAY, MARCH 14.

The Gamester (Moore)—*My Grandmother* (Prince Hoare.)

This celebrated tragedy was represented for the benefit of Mr. COOPER, who personated the generous, but infatuated, deluded and unhappy *Beverly*. In the expression of grief, rage and distraction he was strikingly impressive; his voice and deportment were happily suited to the different distressing situations into which he is thrown; and the character was given with such irresistable force, that in many instances, he seemingly " tower'd above himself." Mrs. JOHNSON was the amiable, tender and affectionate *Mrs. Beverly*. In the concluding scene, and that part of it in which with dreadful apprehension, she silences Jarvis,

——————" She shone
" Darting pale lustre, like the silver moon,
" Thro' the dark veil of rainy sorrow."

The generous *Lewson* was personated with becoming spirit by Mr. HALLAM, jun. who gave the quarrel with *Stukely*, with uncommon energy; we have only to regret that other parts of his performance, had not that animation, which in the scene alluded to, was so successfully displayed.

In very judiciously attempting to avoid rant, Mr. YOUNG did not recollect that he must "not be too tame either;" and thus in flying from one extreme, fell into another—that of a continued strain of monotony, which soon became tiresome. Some features of *Stukely's* detestable character, were judiciously conceived, but generally speaking it wanted spirit, life interest, and animation.

We close our hasty remarks in noticing the improvement of Mr. ROBINSON, who we have more than once formerly had occasion to censure.

This gentleman's talents are fast opening to notice, and we recommend him to public attention. In *Dawson* he was manly and correct: but wanted that *feeling*, which would have given interest to the description of the distressing scene of Beverly's arrest, and heightened its effect.

THEATRICAL INTELLIGENCE.

Boston.—"Venice Preserved," with the attraction of Mr. Cooper's inimatable Pierre, has been here performed with marks of general approbation. Mr. Fox, (formerly in this city,) sustained Jaffier. He is said to have greatly improved in his acting, and is pronounced a respectable tragedian. In Young Norval, he however, disappointed popular expectation. Mr. Cooper as the Glenalvon of the same evening,

Amaz'd indeed
The very faculty of eyes and ears.

A lately imported afterpiece, called "Of Age To-morrow," was brought forward, sanctioned by the exertions of Bernard, Twaits and Dickenson; Mrs. Darley and Mrs. Shaw. Kemble's grand operatic drama of "Lodoiska, the Captive Princess," has been got up at this place, in a very expensive and superb style. Mr. Twaits and Mr. Darley sustained the principal characters.

Philadelphia—Among other novelties produced at the benefits in this city, a new *trans-atlantic* pantomime, manufactured by the author of "Three Fingered Jack," (and something similar in point of execution,) has been brought forward with great eclat. It is entitled "Brazen Mask, or Alberto and Rosabella." An original melo-drame called "Captain Smith, and the Princess Pocahontas," was likewise well received. Mrs. Wignel, on her own night, personated Juliana, the tamed shrew of the "Honey Moon."

The company of Italian rope dancers, under the management of Mr. Manfredi, after leaving New-York, visited this city, and are now entertaining the Philadelphians with specimens of their agiltty at the Old Theatre, in that place.

Charleston.—The critics here, are very lavish in their praises of Mr. Jones, who is restored to the theatre, after a temporary dismissal, occasioned by some differences with the manager. Much is said in compliment to his Hamlet, Macbeth, Duke of Aranza, Petruchio, &c. His reappearance after this dissention, was welcomed with three rounds of applause. Bates has played Sir Peter Teazle, Falstaff, Nipperkin, &c. to "laughter loving" audiences. Mrs. Whitlock is here a great favourite. She attempted Zamora, in the Honey Moon;—"A pretty smooth faced boy." A company of children (infant Rosciuses, no doubt) are playing pantomime at the Charleston Theatre.

We understand Mr. Cooper will visit this city, in a few weeks.

Richmond.—The Virginia Company are at this place, where Colman's "Who Wants a Guinea?" Reynold's "Blind Bargain," and Dibdin's "Thirty Thousand!" have been respectably represented. The company consist of of Messrs. Green, Wilmot (formerly of New York and Boston,) Bignal, Martin, Poe, Comer, Clare, Mrs. Hopkins, Mrs. Clare, Mrs. Wilmot (*ci-devant* Mrs. Marshall) Mrs. Bignal, &c.

New Orleans.—There is a theatrical establishment in this place, which was to open on the first of January, with the "Robbers." This was to be followed, on the succeeding night, with an opera called "Azemia, or the Indians," and a comedy in one act called "Æsop at the Fair." No performers' names are mentioned in the advertisement.

Miscellany.

The Indian Monarchs have been treated in Boston with the most distinguished attention. Mr. Cooper invited them to his benefit—and we are told, that after the performance, when their interpreter explained to them that he was the person whose singularly gross appearance in Falstaff, had excited their attention, they expressed their incredulity in the strongest terms, and it is not singular that they should refuse to credit this surprising metamorphosis.

Roscius, whose name is exclusively applied to tragic actors, was himself a *comic* player. Hence the appellation, applied as at present, is improperly used.

Among foreign nations, particularly the French, a mode of criticising new pieces is adopted, which, when it is restrained within the bounds of decency, is highly advantageous to good taste and the progress of the dramatic art. When a new piece meets with success, at one theatre a parody upon that piece has frequently appeared, at another; or critical speeches have been put into the mouths of the performers of such old pieces as would admit of the interlopation. A tragedy, called *Gustave Vasa*, written by the famous Piron, was performed in 1733; and the commedians of the Italian theatre soon produced a criticism, in verse to the following effect; which, as it cannot but singularly remind us of the style of composition adopted by our own poets of the present day, will probably amuse the reader.

"When a hero shall arise from the bosom of the North, his refulgent "light will efface all others: the great Gustavus will astonish by his beau-"ties, and even by his defects; all in him will delight, even to his dress. "YeGods! What a rich abundance of improbabilities, of common-place "sentiments, happily linked, of incidents such as have never been beheld

" A dream, a rencounter, monologues more than enough, a long funeral " oration to celebrate a living prince, disguises, conspiracies, imprison- " ments, and proscriptions. A sedition, by which all is suddenly changed ; " an elopement, a flight, a combat on the ice, where, like a diver and by " a happy progidy, the daughter of Stenon sinks and disappears, full " dressed, then returns to light and day, her clothes all very dry, to in- " form us how it happened; and, by a last event worthy of being vaun- " ted, after so many perils, fracas, and furious affairs, by which the agitated " public are held in suspense, the piece finishes very peaceably; and, one " poor dying confident excepted, the actors all retire safe and in good " health."

Poetry.

TO VIOLA.

E'er since that dear, that fatal day,
When first mine eyes beheld thy form,
My heart has own'd love's tyrant sway,
And glowing beat with wishes warm.
Still in my mind that hour I trace,
Delicious does its mem'ry seem,
Thy face adorn'd the time, the place,
Romantic as a Poet's dream.
'Twas at the hour when day's last beam,
Was sinking in the blushing west,
When scarce a breeze disturb'd the stream,
Or breath'd a sigh o'er nature's breast.——
Where trees o'er hang a craggy steep,
Whose sides old Hudson's billows lave,
And gently dashing, lull to sleep,
The hoary genius in his cave.
'Twas there with nature's beauties charm'd
I saw thine angel form reclin'd,
Thine eyes dark beam my soul alarm'd,
Those eyes that speak th' expressive mind.
Since then I've felt their dangerous power,
Tho' struggling still my heart to free,
That heart repeats each passing hour,
Its latest throb shall be for thee.

LORENZO.

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